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experience. We remember an anecdote of Jullien, who was conducting the oratorio of the Messiah, and followed with patience a well known artist, who was rehearsing that grand inspiration of Handel, "I Know that my Redeemer Liveth," in which she introduced certain ornaments for effect. At its close he complimented her in the warmest terms upon her interpretation of the composition, and particularly emphasized his admiration of her execution of the interpolated passage of ornamentation, but he added, after a pause, "Ah, it is beautiful, Madame, verrea beautiful, but do not do it any more. Handel's music is good enough as it is." It is needless to add that it was *not* done at the performance. If, therefore, a director has the privilege to *correct* a well established artist, he has also the right to advise the trembling novice in her first efforts before the public. We are aware that instrumental conductors look upon singers as necessary evils—as evils which the public demand to fill up the lapse of time between instrumental pieces; but to our mind, it is better to improve a little time in aiding promising but inexperienced vocalists, than to waste hours in endeavoring to dig out common sense from the fugitive compositions of Herr Wagner.

Miss Henne's second aria, "Non piu mesta," confirmed the favorable impression made by her first effort. She was very warmly applauded, her first song being encored, though not repeated, and she may be said to have made a very successful debut. We had nearly forgotten to remark that both of her arias were taken in much too slow a tempo.

Mr. William Mason interpreted Beethoven's Concerto in G in a very chaste manner. His conception lacked the fire of inspiration, but his execution was neat, clear and accurate, and the passages were well emphasized and defined. The cadenza in the first movement was conceived in the true spirit, and was more emphatic in its rendering than any other portion of the Concerto. Mr. Mason won his due share of honor, and was loudly applauded.

SUNDAY EVENING CONCERTS.

Irving Hall, invariably full of attentive listeners to Mr. Harrison's "Sunday Concerts," fairly overflowed last Sunday evening. Seats of any kind were unattainable just before his 8th concert began, and hundreds were compelled to stand, if they wished to participate in the rare enjoyment for refined musical sense which he then offered and the public eagerly accepted.

Carmille Urso, the accomplished lady violinist, attracted this extraordinary mass meeting to Irving Hall, as her fame as the most graceful, finished, and tasteful violinist known to America for years past, had been immensely enlarged by report of unqualified

praise bestowed upon her performance from the severest Parisian judges. If anticipations of great excellence had been formed by that packed convention of dilettanti, the absolute perfection of style, finish, gracious tone, neat, true and smooth execution which Camille Urso then displayed, in combination with extraordinary force—evoked from the violin by a female not remarkably vigorous in appearance—must have exceeded the most extravagant ideas of artistic skill, grace and finish, entertained or hoped for by competent judges. She played Vieuxtemp's Ballad and Polonaise first, and responding to an enthusiastic, unanimous redemand that would not be denied, gave Gottschalk's paraphrase of his "Cradle Song," written for and dedicated to her, concluding her performance that evening with Vieuxtemp's Fantasia—"Caprice"—for which she received the signal honor of two imperative and most enthusiastic recalls and strong expression of enthusiastic appreciation. In all these performances Carmille Urso fully justified not only the high rank accorded her previously in American concert halls, but also by the marked accession of true musical force to her former accomplishments, filled up the measure of her artistic attainments to such a high standard of perfection, that our concert public may well despair of witnessing her superior in the style which she affects—the finished, graceful, tender and romantic. We do not expect to hear from any violinist a performance that will surpass her's in Gottschalk's delicate imaginary, or Vieuxtemp's "Caprice." Her praises resounded that night on every side, and were so earnestly uttered, as to prove that even the most critical felt what they said.

Miss McDonald succeeded better in Fesca's "Winged Messenger," and "The Last Rose of Summer," given in response to its encore, than with "She Walks in Beauty." Her popularity with our concert public is great and well deserved, but she needs to watch carefully the production of her medium tones, which lack the smoothness and spontaneity of the upper ones, so as to avoid spasmodic delivery of them and insure their good quality and truth.

The orchestra, as usual, pleased with their popular selections well played, and especially hit public fancy in Lumbye's "Visions in a Dream," which give Mr. Heindl's zithern solo playing, admirable observance, and cause general interest respecting that unfamiliar instrument, which he makes a pure fountain of enchantment for popular sense of melody.

We could have desired a higher and more gracing accompaniment to Mme. Urso's first solo, especially as the close atmosphere affected the resonance of her violin, but Mr. Colby's exquisite accompaniment to her encore piece reconciled all dissents.

The Olympic Theatre was passably well filled that evening, and the orchestral performances satisfied general expectation.

Mme. Seeley, from the Court Opera of Hanover, made the sensation of that concert, as she is endowed with a noble person, voice and style, eminently adapted to large effects in tragic opera. Her performance of "O mio Fernando," and the brilliant aria from "La Semiramide" excited immense and genuine enthusiasm, with irresistible redemands. Her expression is strongly dramatic, and intensely colored with stage movement, but her pleasing face, grand style and voice, exert a commanding influence upon those who affect dramatic singing.

OPERA COMIQUE—THEATRE FRANCAIS.

There was a large and very enthusiastic audience in Juignet and Drivet's little theatre last Tuesday evening, attracted by and fascinated with the performance of Adolphe Adam's "Le Chalet," and Victor Masse's "Les Noces de Jeanette." Both these lively, sparkling, one act operettas, were given in admirable style, but "Le Chalet" won, by the artistic treatment it received from Mlle. Laurentis and Messrs. Surmont and Vert, combined with favoring choral and orchestral accessories, intense expressions of delight from all present.

We have rarely witnessed an equally nice, clear, and thoroughly artistic performance in that style of light opera, which France strongly affects.

Mlle. Laurentis, gifted with a lithe, pleasing and mercurial person, acted her part—Bettly—to the very life, and enhanced the charm of that enactment by skilful use of a sweet and tunable soprano in solo or concerted music. She may not rank so high in managerial lists as some others, but her performance that evening gave her full claim to class with *prime donne* who know and well acquit themselves of their whole duty.

Mr. Surmont's tenor is light, but pure, sweet and telling, while his falsetto is only used when extra scoring demands it, from other than exceptional voices, and when produced, is ever gracious and in sympathy with his natural voice. He executes without display, but truly and neatly. He acts well his part, and by his personal appearance, movement, and gesture, carries out completely the character assumed.

Mr. Vert, the rough soldier brother, is also excellent in all respects save one—he fails occasionally to strike a wide interval clear, firm, and full, seeming to be doubtful where to place his really good baritone in such risky adventures.

Mlle. Naddie pleased more as Jeanette than in any other attempt to propitiate New York's rather fastidious public, she has yet made in operatic performance. Her treatment of that character and music did propitiate those present, to praise warmly both for histrionic and vocal excellence. Her most telling evidences of musical efficiency appeared in those bits of